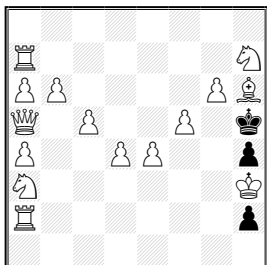


The Bit Corner

by Mario Velucchi - Pisa (Italy)

MV13



≠2

Solution MV12: (Michel Olausson, *feenschach* 98, 1989) 1.0-0 2.0-0 3.0-0 4.0-0 5.0-0 6.0-0 0-0=: Wild Castling (Arrocco Selvaggio) 1.0-0 is Ka1-c1 & Rd1-b1, 2.0-0 is Kc1-c3 & Rc4-c2 ... etc. *Suggest by the author.*

⊗ Questo angolino sui problemi bizzari, è aperto ai vostri suggerimenti e contributi, scrivere a:

⊗ This joke problem corner is open to your welcome hints and contributions, write to:

Mario VELUCCHI / Via Emilia, 106
I-56121 Pisa - ITALY

E-mail: velucchi@bigfoot.com

Web: www.bigfoot.com/~velucchi

The Bit Corner

by Mario Velucchi - Pisa (Italy)

Publicazione non periodica
e senza scopo di lucro.
Per riceverla, contattare (⊗):

Antonio Garofalo, via Collodi 13,
70124 BARI • Tel/Fax 080/5564025

• CCP: 17784703

• E-mail: perseus@libero.it

Segnalazioni

La redazione di *Best Problems* desidera porre riparo a una dimenticanza - ⊗ - e quindi ringraziare il nostro collaboratore Mario Velucchi da Pisa, per averci messo in contatto con Y. Averbakh, autore dell'apprezzato articolo *First steps in development of the problem composition*, pubblicato sul n. 14 di B. P.

M. Velucchi e Y. Averbakh sono entrambi membri del gruppo di storici degli scacchi IGK - **Initiative Group Konigstein** (ognuno in specifici settori, Velucchi in quello matematico), diretto dal tedesco Egbert Meissenburg. Altri italiani del gruppo: Pratesi, Sanvito, Ferlitto.

(A. G.)

Promemoria

Si ricorda ai lettori che su **Best Problems** si stanno svolgendo i seguenti concorsi (tra parentesi, i nomi dei giudici):

≠2 (J. A. Coello Alonso)

≠3 (A. Garofalo)

H≠2 (C. J. Feather)

Hm3/n (da designare)

Fairy (H. Gruber)

Sm#2/3 (da designare).

Tre premi (Diplomi) per sezione, Menzioni Onorevoli e Lodi a discrezione dei giudici. Eventuali problemi di altro tipo vengono pubblicati fuori concorso.

Best Problems' contests (and judges):

≠2 (J. A. Coello Alonso); ≠3 (A. Garofalo); H≠2 (C. J. Feather); Fairy, (H. Gruber) Hm3/n, Sm#2/3 (the judge will be announced).

PLEASE REPRINT

BEST PROBLEMS

Rassegna dei migliori problemi

a cura di Antonio Garofalo

Anno IV - n. 15

luglio-settembre 2000

Collaboratori: B. Coladonato C.J. Feather G. Ferro M. Velucchi Mr. Veneziano



Creazione artistica di M. Velucchi

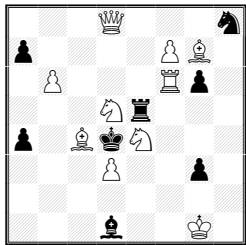
EDITORIALE

Tutto è relativo. È lo Spazio che si restringe o la Materia che si espande? No, non sto parlando di cosmologia, ma solo delle pagine della rivista. Come potete vedere, in questo fascicolo ci sono ben 36 inediti, 3 verdetti, un articolo per i principianti (ma esistono costoro?), la rubrica dedicata alla ricostruzione, un inserto - supplemento pieno di affermazioni italiane (e ce ne sono altre pronte, c'è un exploit dei nostri compositori?) più altro, un bel disegno del nostro collaboratore Mario Velucchi (peccato che in bianco/nero perde parte della bellezza); fra gli inediti pubblichiamo forse un record mondiale, un plurigemello con 38 posizioni; i nn. 380, 383 non sono controllati col PC. Sono presenti delle corpose note agli inediti, necessarie per le tante stranezze fairy pubblicate. Va di moda fare anagrammi di nomi "famosi", ormai i nostri lettori si sbizzarriscono; al riguardo leggete l'angolo delle crittografie e il supplemento.

Fra gli inediti segnalo, in modo particolare: il 355 di un autore non più tanto principiante; il 367 che esplica un tema noto - non vi dico quale; ovviamente il recordman Frantzov col 371; due splendidi lavori di Janevski (372/373) e uno della coppia Nahnybida/Sobchuk (382).

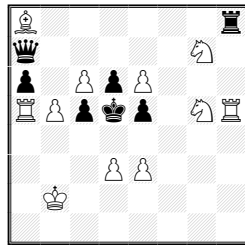
Inediti

353. E. Petite
Spagna



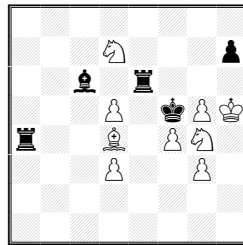
≠2 b) ♖d8→h4

354. E. Petite
Spagna



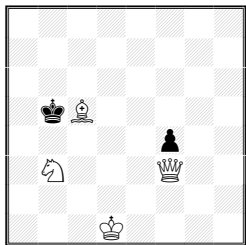
≠2 vv

355. P. Sandrucci
Livorno



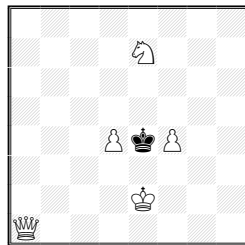
≠2 vvv

356. V. Kozhakin
Russia



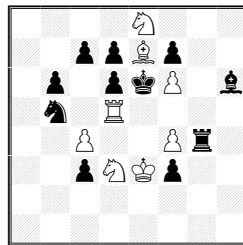
≠2 v...

357. E. Zimmer
Polonia



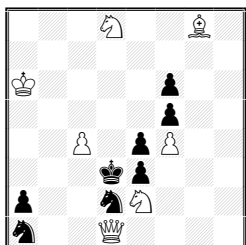
≠2 vv

358. A. Cuppini
Bergamo



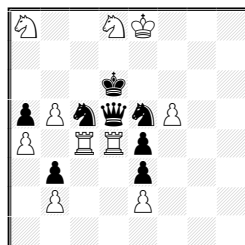
≠3*

359. L. Szwedowski
Polonia



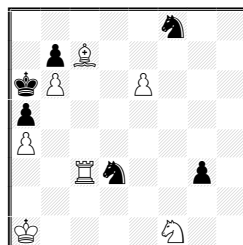
≠3 b) ♖a2→e7

360. L. Makaronez
Israele



≠4*

361. J. Pitkanen
Finlandia



≠7

Gara di Ricostruzione n. 7

Ricostruire un ≠2 col seguente gioco tematico:

Gioco apparente:

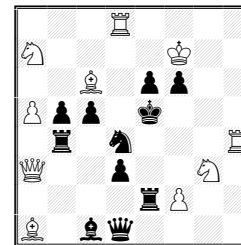
1... ♖xa3+ [a] 2. ♖xa3 [A] ≠
1... ♖c3+ [b] 2. ♗xc3 [B] ≠
1... ♖d4+ [c] 2. ♗xd4 [C] ≠
1... ♖e5+ [d] 2. ♗xe5 [D] ≠
1... ♖f6 [e] 2. ♗xf6 [E] ≠
1... g1♖+ [f] 2. ♗xg1 [F] ≠

Soluzione: 1. ♖g7! [2. ♖xb2≠]

1... ♖xa3+ [a] 2. ♖xa3 [G] ≠
1... ♖c3+ [b] 2. ♖xc3 [H] ≠
1... ♖d4+ [c] 2. ♖xd4 [I] ≠
1... ♖e5+ [d] 2. ♖xe5 [J] ≠
1... ♖f6 [e] 2. ♖xf6 [K] ≠
1... g1♖+ [f] 2. ♖xg1 [L] ≠

Questa volta la prova non mi sembra difficile.

Soluzione della gara n. 5



← A. Garofalo, *The Problemist* 1989

≠2

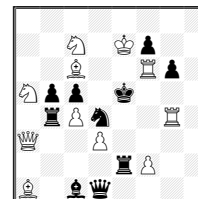
1. ♗c6~? ♖h1! 1. ♗d5? ♖bb2! 1. ♗e4? ♖eb2! 1. ♗f3? ♗b2! Tentativi che ostruiscono linee o case che il bianco deve usare per mattare.

1. ♗g2! (min. 2. ♗c6≠)

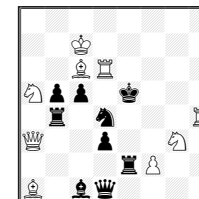
1... ♖bb2 2. ♖xc5≠ 1... ♖eb2 2. ♖e4≠ 1... ♗b2 2. f4≠

Onkoud non ha rispettato il tentativo tematico 1. ♗d5? che nella posizione inviata viene sventato da 2 mosse, 1... ♖bb2 e 1... ♖xb6. Nella posizione di Rallo purtroppo potevano essere risparmiati il ♗c4 e il ♗f7, i quali sono del tutto inutili; ovviamente anche il sottoscritto poteva migliorare il proprio lavoro, come dimostrato da Travasoni e Muralidharan, i cui lavori sono perfetti e più snelli dell'originale. A loro vanno 13 punti, 8 a Rallo, 0 a Onkoud.

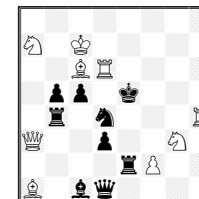
V. Rallo



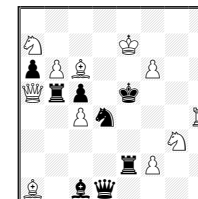
M. Travasoni



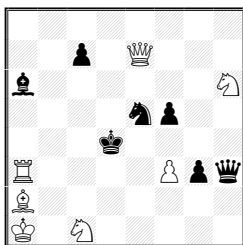
K. Muralidharan



A. Onkoud



A. G.



← Mani Sarasvati, *The Hindu* 1954
 ≠2

1. f4! (2. ♖xe5≠)
 1... ♗~ / ♗c4 / ♗g4 / ♗d3
 2. ♖e3 / ♖d3 / ♗f5 / ♗e2≠

- 1... ♗~
 → controlling the square e5 (strengthening the position of the black king)
 → opening the e-file (weakening the position of the black king)
 1... ♗c4
 → controlling the square e5 (strengthening the position of the black king)
 → opening the e-file (weakening the position of the black king)
 → controlling the square e3 (strengthening the position of the black king)
 → intercepting the ♙a6 (weakening the position of the black king)
 1... ♗g4
 → controlling the square e5 (strengthening the position of the black king)
 → opening the e-file (weakening the position of the black king)
 → controlling the square e3 (strengthening the position of the black king)
 → intercepting the ♖h3 (weakening the position of the black king)
 1... ♗d3
 → controlling the square e5 (strengthening the position of the black king)
 → opening the e-file (weakening the position of the black king)
 → intercepting the ♖a3 (strengthening the position of the black king)
 → intercepting the ♙a6 (weakening the position of the black king)

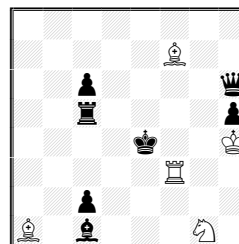
The analysis of black correction problems requires the tactical elements to be defined as changes in the position caused by the vacation of the original square of the black piece (in this case it is ♗e5), and changes in the position caused by the occupation of the arrival square of the same piece. In the example given the square e5 is the original square of the ♗e5, and the squares c4, g4 and d3 (as well as the squares c6, d7, f7, g6 and f3) are the arrival squares of the ♗e5. Let's take for example the move 1... ♗d3. The changes in the position caused by the vacation of the square e5 consist in the controlling of this square by Black and the opening of the e-file, and the changes in the position caused by the occupation of the square d3 are the interception of the ♖a3 and the ♙a6. We can make a similar analysis of all the black moves in this problem.

It is necessary to say that the “~” in 1... ♗~ is a symbol, indicating specific moves: 1... ♗c6, 1... ♗d7, 1... ♗f7, 1... ♗g6 and 1... ♗xf3. In all these cases the arrival square (respectively c6, d7, f7, g6 and f3) exists, but is not specified as it is not significant.

If a move of the ♗e5 to a specific square does not eliminate the secondary threat 2. ♖e3, the arrival square is irrelevant and the move is classified as random, whereas if the move of the ♗e5 to a specific square eliminates the secondary threat 2. ♖e3, the arrival square is significant and the move is classified as corrective.

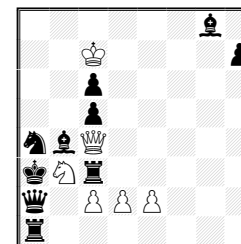
G. M. Frantzov

362. M. Nahnybida
 & A. Garfalo
 Ucraina/Italia



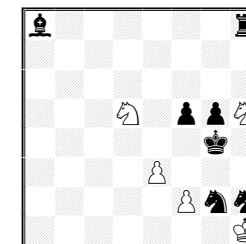
H≠2 b) ♖h4→e1

363. G. Bakcsi &
 L. Zoltan
 Ungheria



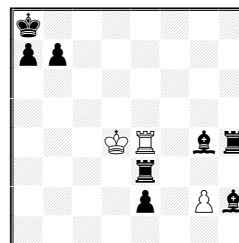
H≠2 2111

364. G. Frantzov &
 V. Rallo
 Bulgaria/Italia



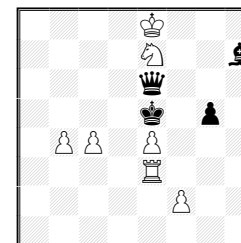
H≠2 2111

365. J. Pitkanen
 Finlandia



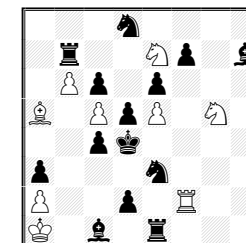
H≠2 4111

366. L. Makaronez
 Israele



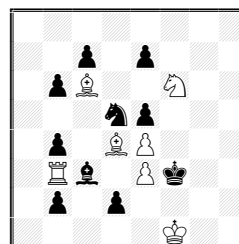
H≠2 b) ♖f2→h3

367. M. Parrinello
 Marcaria



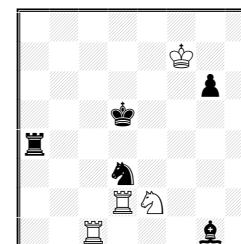
H≠2 b) ♗e7→a7
 c) ♗e7→b1

368. A. Onkoud
 Marocco



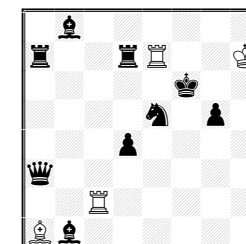
H≠2 2111

369. P.G. Soranzo
 Bagnaria Arsa



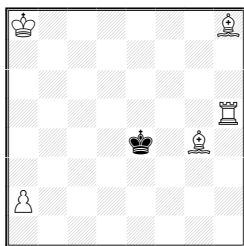
H≠2 b) ♖c1→f4

370. F. Muller
 Germania



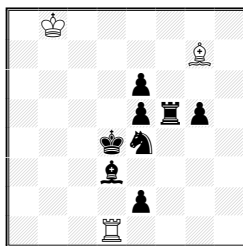
H≠2 b) white ♗c2

371. G. M. Frantzov
Bulgaria



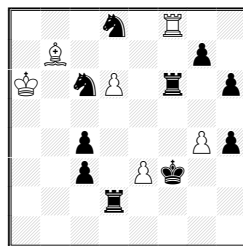
H≠2 (vedi note)

372. Z. Janevski
Macedonia



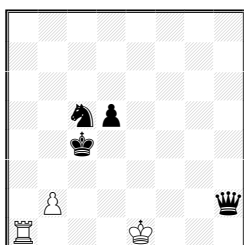
H≠3 2 sol.

373. Z. Janevski
Macedonia



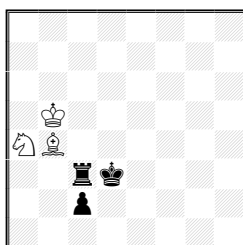
H≠3 2 sol.

374. M. Nahnybida
Ucraina



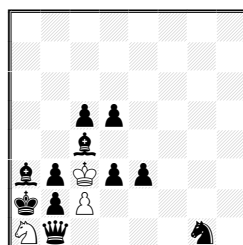
H≠3*

375. J. Pitkanen
Finlandia



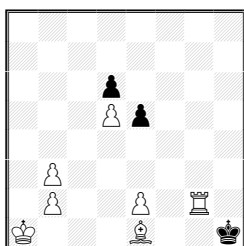
H≠3 b) -♖c3

376. A. Toger
Israele



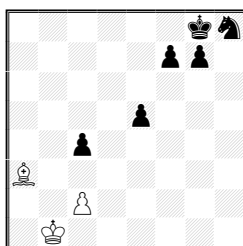
H≠4 2 sol.

377. T. Ilievski
Macedonia



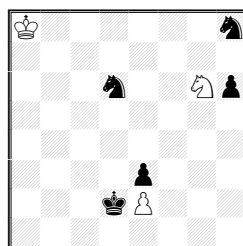
H≠5*

378. L. Vitale
S. Maria C. V.



H≠6 1 sol.

379. L. Vitale
S. Maria C. V.



H≠6½ 01... 1 sol.

be chosen. Fortunately, the pairs of white pieces aiming for the same square (queen & bishop; nightrider & knight) reach it on different paths.

3rd Hon. Mention SS no. 36. Y. Cheylan

1. ♖c7! Zugzwang. (1... ♗xd1 2. Gc2≠) 1... dxe1 ♖+ / dxe1 ♗ / dxe1 G 2. ♗f2 / ♗cl / ♖c2≠
A clever kind of trial avoidance after three black zugzwang promotions (the two other promotions do not count because there is no reason for black to chose underpromotions). The key is ambivalent: it surprisingly offers a flight, but paralyzes Ga7.

1st Commendation SS no. 46. M. Munoz

1. f1 ♗ 2. ♗e2 3. gl ♖ 4. ♖xg4 5. ♖g6 6. ♗h5 7. ♖h6 8. ♗f3≠ or 8. ♗g6 g8 ♖≠
Two black pieces form reciprocal batteries: bishop/pawn and promoted-pawn(-rook)bishop. The white mate adds a promotion to queen.

2nd Commendation SS no. 34. J. Rice

1. ♗c6! (2. ♖d5≠) 1... ♗d3 2. ♖d5≠ 1... ♖xd6 (♗c1) / ♖xf7 (♗b1) / ♖xc6 (♗f1)
2. ♖e3 / ♖e4 / ♖e5≠

Good Circe defenses with attractive queen mates on adjacent squares, making use of the pieces' rebirth. The lack of Circe effects in the mates is a bit deplorable.

Hans Gruber, Judge

Desidero fare i miei più sinceri ringraziamenti ai due prestigiosi giudici Toma Garai e Hans Gruber, per i loro velocissimi e ben motivati verdeti, i quali diverranno definitivi dopo 3 mesi dalla pubblicazione. Solo la mancanza di spazio sulla rivista non mi ha permesso di pubblicarli prima.

A. G.

Sezione principianti

Ringrazio G. M. Frantzov, che dalla Bulgaria ci invia questo articolo dedicato ai principianti.

The example demonstrates the theme of "black correction", also known as "secondary threat" and as "continued defence". The first move 1.f4! creates the threat 2. ♖xe5. Black defends by a random move of the knight: 1. ♗~. Now the square e5 is under black control, but the opening of the e-file makes it possible to mate by 2. ♖e3. To prevent the secondary threat ♖e3, Black corrects the defence. The moves 1... ♗c4, 1... ♗g4 and 1... ♗d3 prevent not only 2. ♖xe5 but also 2. ♖e3, realising the so-called continued defence.

For the technical analysis of the problem we have to analyse the black moves according to their tactical elements and define whether the tactical elements strengthen or weaken the position of the black king.

1st Pr. SS no. 40. J. M. Kapros

1.Gh6 ♖d3 2.♚e5+ ♗d4≠ 1.Gh4 ♗d4 2.♚f3+ ♗d3≠

Paradoxically, it seems that the solution does not need any black moves: White only has to play ♗d3 and ♗d4 (in any order), thus mating by double check. Unfortunately, the white king receives two checks during this manoeuvre, against which black anticipatorily has to take care. Very clever scheme with harmonic orthogonal-diagonal echo solutions in fine construction. The formal theme of reciprocal white moves do not dominate the problem, but "happen" as a nice effect, as well as the cross-check after queen checks in the second black move. Extremely elegant and nonetheless full of content - every move is thematic!

2nd Pr. SS no.92. M. Caillaud

1.d8=n♗ 2.c8=n♖ 3.n♖c6 4.n♖h6 5.n♗e6 6.n♚d5 7.c5 8.c6 9.c7 10.c8=n♗ 11.b8=n♚ 12.n♚be5 13.n♗xe6+ n♖xe6≠

One more example of neutral A UW with fine determination of the move sequence, including a move by the neutral queen.

3rd Pr. SS no. 85. J. Lorinc

* 1...pGh2/pGd6 2.♗xgl/♖xa8≠ 1.p♗b3! Zugzwang. pGh2/pGd6 2.♖xa8/♗xgl≠

In the set-play, squares c3 and c4 are guarded via ♗d4, in the solution via ♗b3. The key cleverly allows this change by cutting off Ge5 and Gf4 and activating Ga2 and Ga3. The effects of the defenses remain the same in both phases, but they are complex: Gh2 paralyzes Ge5 and Ga2 and deparalyzes ♖h8 and ♗e3; Gd6 paralyzes Ga3 and Gf4 and deparalyzes ♖h8 and ♗e3. The defending motive of both moves is that flights are given: Gh2 gives the flight c3 in the set-play and the flight c4 in the solution; Gd6 does so reciprocally. Thus, the mates that indirectly (by capturing a paralyzing black piece) take the flights, have to change reciprocally, too. Reciprocal change of mates is not at all new, but here we have an elaborate complex matrix that makes plenty use of the fairy condition.

1st Hon. Mention SS no. 37. J. Rice

1.LIe7! Zugzwang. LId4/LIe5/LIc4/LIc6/LIc7/LIc8
2.LId6/LIe3/LIa6/LIf3/LIa7/LIf8≠

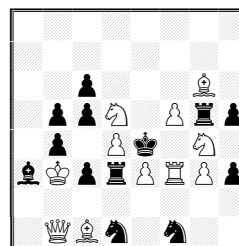
Classical thema in an attractive and very fairy specific position: 3x2 mates, all six possible combinations of mate on thematic lines. A good demonstration of the Belfort lions theme, because key, black moves and mates all are lion moves. (The key is not very convincing, because a lion is put into play from the offside.)

2nd Hon. Mention SS no. 45. W. Alaikov

1.h8♚ 2.♚a8 3.♚g2 4.♚xg3+ e1♚≠ 1.h8♖ 2.♖e8 3.♖xe6 4.♖e4+ e1♖≠
1.h8♗ 2.♗xf6 3.♗h4 4.♗xg3+ e1♗≠ 1.h8♗ 2.♗f7 3.♗e5 4.♗xd3+ e1♗≠
1.h8G 2.h7 3.Gh6 4.Gh4+ e1G≠ 1.♗g6 2.h8N 3.Nf7 4.Nxd3+ e1N≠

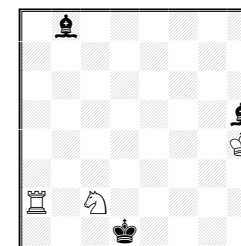
White and black fairy A UW in babson-like style: black's promotions have to paralyse a checking white piece, so the identical promotions like the white ones have to

380. A. Cistjakov
Lettonia



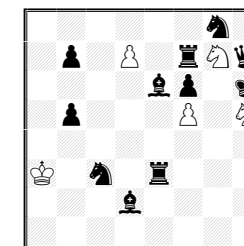
H=9

381. M. Nahnybida & O. Sobchuk - Ucraina



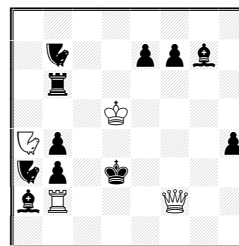
H≠2 Circe b) ♗c2→d2

382. M. Nahnybida & O. Sobchuk - Ucraina



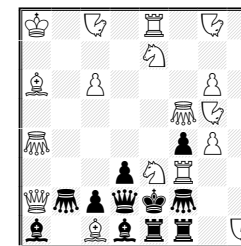
H≠2 2111 Circe

383. S. Smotrov
Kazakistan



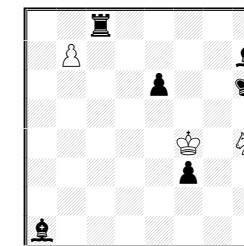
S≠19 (vedi note)

384. D. Stojnic
Yugoslavia



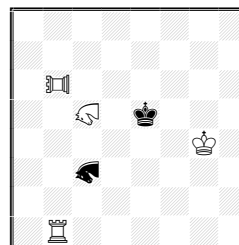
≠2 vvv (vedi note)

385. M. Travasoni
Segrate



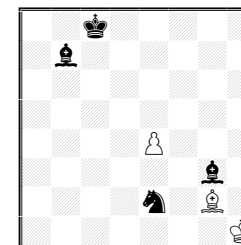
H≠2 2111 Circe

386. M. Preic
USA



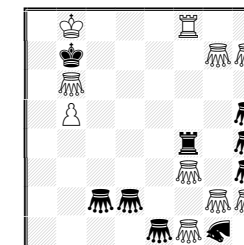
H≠2 (vedi note)

387. I. Kalkavouras
Grecia



S≠9
BlackMaximummer

388. S. Woszczyński
Polonia



≠3 Madrasi Rex Inc.
Grasshoppers,
g1=Camel 1,3

Note agli inediti

371) Questo problema ha ben 38 gemelli! Credo sia un record assoluto al mondo. I gemelli sono successivi. 1) Diagramma, 2) + h5→h1, 3) + g4→a4, 4) + a4→g8, 5) + h8→c3, 6) + g8→e2, 7) + h1→d3, 8) + c3→c7, 9) + d3→f1, 10) + f1→b1, 11) + e2→e8, 12) + e8→c4, 13) + b1→d5, 14) + c7→c1, 15) + d5→a3, 16) + a3→b7, 17) + c4→h5, 18) + h5→e6, 19) + b7→f5, 20) + c1→b6, 21) + f5→d8, 22) + d8→h7, 23) + e6→a4, 24) + a4→g4, 25) + h7→f3, 26) + e4→d5, 27) + f3→e6, 28) + e6→c6, 29) + c6→e4, 30) + b6→f8, 31) + e4→g6, 32) + g4→d3, 33) + g6→c2, 34) + d3→f5, 35) + f8→h6, 36) + f5→e8, 37) + c2→h7, 38) + h7→b1.

383) **Nightrider** a3, a4, b7.

384) **Nightrider** (Nottambuli, simbolo N) c8, g8, g5, h1; Muove come un cavallo, ma può effettuare più salti a condizione che siano nella stessa direzione. Esempio: Nh8-g6-f4-e2, oppure Nh8-f7-d6-b5. **Grasshoppers** (Grilli) f5, a4, f2, b2.

386) - **PAO** b6; **MAO** c5, c3. Il pao muove come una T, ma cattura solo se può saltare un pezzo di qualsiasi colore, fermandosi nella casa del pezzo catturato.

Esempio: Bianco - PAOa5, Δa3; Nero - Δa6, Δe5, Δg5. Δa2. Mosse valide: PAOxg5, PAOxa2; mosse non valide: PAOxe5? PAOxa6?

Il mao muove come un cavallo, ma se nel percorso trova un ostacolo non può muovere. La mossa del mao è prima ortogonale, poi in diagonale (a1→a2→b3). Un mao in a1 vuole muovere in b3; se la casa a2 è occupata da un pezzo qualsiasi, il mao non può muovere. In tale posizione, se in b3 ci fosse il ♖ avversario esso non sarebbe sotto scacco.

387) **White/Black Maximumber (Minimummer)** = Condizione. Il bianco o il nero devono giocare la mossa geometricamente più lunga (o più corta nel minimummer).

388) **Madrasi** = Condizione; 2 pezzi uguali sotto reciproca minaccia sono vicendevolmente paralizzati. La regola non si applica al Re. **Madrasi Rex Inclusive**; dove la regola viene applicata anche ai Re. **Grasshopper** = pezzo; si sposta come una donna ma per potersi muovere deve saltare un altro pezzo. La casa di arrivo è quella immediatamente dopo il pezzo saltato. Nel caso che questa sia occupata da un pezzo avversario, viene catturato.

Camel = Pezzo che fa un salto fra due angoli opposti di un rettangolo. Un Saltatore cattura nello stesso modo in cui muove. Per esempio, il Cavallo (♞) è il 1,2 Saltatore. Nell'esempio dato, il Cammello g1 può muovere in h4, f4, d2.

Soluzioni Inediti

Fascicolo n. 14

329. (≠2, C. Groeneveld)

1...♗d~ 2.♖e5≠ 1...♗h~ 2.♖f4≠ 1... d4 2.♖xd4≠ 1.♗d3! tempo 1...♗b8 2.♗c5≠ 1...♗g1 2.♗f2≠ 1...d4 2.♖xd4≠ 1...♗xd3 2.♖xd5≠ Questo è un piccolo delizioso gioiello a blocco completo e chiave di sacrificio (MT).

330. (≠2, A. Onkoud)

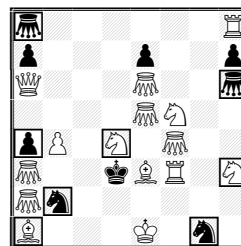
1.♗xc6? (2.♗b5≠) (A) ma 1...exd5! (a) 1.♗xe6? (2.♗g4≠) (B) ma 1...cxd5! (b) 1.♗g3! (2.♗xg2≠) 1...cxd5 (b) 2.♗b5≠ (A) 1...exd5 (a) 2.♗g4≠ (B)

Tema Hannelius.

3rd Prize

J. Lorinc

85. Sinfonie Scacchistiche

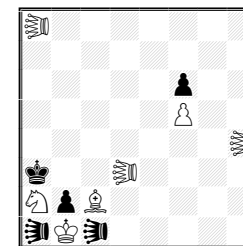


≠2* C+
□(3+5 pezzi paralizzanti)

1st Hon. Mention

J. Rice

37. Sinfonie Scacchistiche

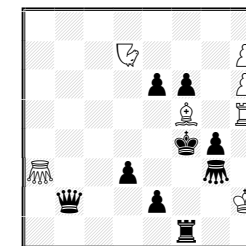


≠2 C+
♁♄ = Lion

2st Hon. Mention

W. Alaikov

45. Sinfonie Scacchistiche

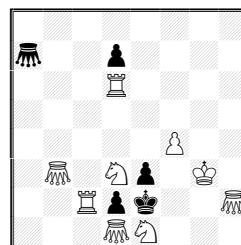


Serie S≠4 - 6 sol. C+
Madrasi

3rd Hon. Mention

Y. Cheylan

36. Sinfonie Scacchistiche

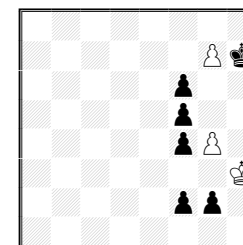


≠2 C+

1st Commendation

M. Munoz

46. Sinfonie Scacchistiche

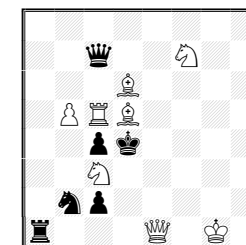


Reflex Serie H≠8 C+

2st Commendation

J. Rice

34. Sinfonie Scacchistiche



≠2 Circe C+

Sinfonie Scacchistiche Informal Tournament 1995 Fairy Problems

Award by Hans Gruber (D-Munich)

Participating problems: SSc 100 34-47; SSc 101 85-93.

The circumstances under which this award was made are described in the introduction to the *Best Problems 1998/1999* fairies award. Twentythree fairy problems competed. **93** (Cook: 1.♗f4≠) was corrected as 278 *Best Problems 1999*. Five problems remained unsound (I am not sure whether all cooks are already published): **41** Cook: 1.♗f8 ♗d7 2.♗a8 Eg8 3.♗h8 ♗~ 4.♗b7 Eg6≠; **44** No solution in b); **47** Cook: 6.♗f7 7.♗e8 8.♗a2 9.♗c4 10.♗h4≠ or 10.♗e7 g8♗≠; **90** Cook?! 1.♗c7 ♗g6 2.♗e5≠ or 2.♗c4 ~≠; **91** Cook: Many duals in b).

1st Hon. Mention BP no.207. M. Travasoni

1.♖d8 ♘d7 2.♗f6 ♜xh7≠ 1.♞b4 ♜xh7 2.♗c4 ♘d7≠

Harmonic orthogonal-diagonal echo play and mate. One of the black pieces has to hide; it moves critically and is then interfered by a black grasshopper that would otherwise disturb the mate. The white moves change reciprocally, the white pieces change their functions. Not complicated, but well done.

2nd Hon. Mention BP no. 173. G. Wicklund

1.g3 h5 2.♙h3 ♜h6 3.♙g4 ♜e6 4.♘h3 ♜e3 5.♞g1 e6 6.♞g2 ♘a3 7.b4 d6 8.♙b2 ♘d7 9.♙d4 ♙b5 10.♘c3 ♖d7 11.♞b1 ♖c6 12.♞b3 ♙b2 13.♞a3 ♘d7 14.♞a6 0-0-0 15.♞b6 a5 16.♖b1 a4 17.♙d1 a3 18.♘a4 ♙b8 19.c3 ♙a7 20.♖g6 f5 21.♙c2 ♘gf6 22.♙b1 ♞g8 23.♖e8 ♘f8 24.♖c8 ♘e8 25.♞a6+ = diagram.

Fine capture-free proof game of respectable length. Most interesting are those parts of the solution, in which white and black sequences are interwoven.

3rd Hon. Mention BP no. 248. I. Kalkavouras

1.♙e7 7.♙a8 8.♙a3 10.♙h6 11.♙g8 13.♙xf1 16.♙h7 17.♙f8 19.♙xd4+ ♘xd4≠

Fine prison of white bishops on the h-file - I wonder why so few series-movers have so far used this mechanism. The introductory play of the white king is a little surprise, because it is not obvious that the bishop c1 cannot move earlier.

1st Commendation BP no. 306. M. Travasoni

1.♖b1 2.♙a2 3.b3 4.♞h4 5.c4 6.♙c5 ♘e3≠

Many follow-my-leader piece shuffles exist, but this one in peculiar in so far as black queen, black bishop and black pawn b, do not necessarily have to move (try 1.♞c3 -??- 2.c4 3.♙c5 4.♞e3+ ♘xe3≠).

2nd Commendation BP no. 297. T. Ilievski

* 1.~ ♙b4 2.d1♘ ♞c1 3.♘b2 ♞7c2= 1.d1♙ ♙b5 2.♙b3 ♞c2+ 3.♙a3 ♞7c3=

Witty change of promotion with echo stalemate.

3rd Commendation BP no. 209. M. Olausson

R. ♘c7-c8♖ & v: 1.cxd8♞! ♙h7 (1.~ ♙g8 2.♙xg6 ♙h8 3.♞xf8≠) 2.♞xf8 ♙h6 3.♞h8≠ R. ♙f7x♙f6 & v: 1.♖xd8 ~ 2.♖xf8(+) ~ 3.♖g7≠

Nice demonstration of two retraction methods how to avoid stalemate: (1) retract promotion to queen and underpromote in forward play; (2) uncapture a black piece that is able to move.

4th Commendation BP no. 169. M. Travasoni

1.d1♞ 2.♞xd4 3.♞d1 4.d4 5.d5 6.♙d6 7.♙g4≠ bzw 7.♙e6 ♙g3≠

The rook promotion leads to echo Grazer mates

331. (≠2, P. Sandrucci & A. Garofalo)

1.♖e2? (2.♞f5≠) (A) 1...♙e3 (a) 2.♞e7≠ (B) ma 1...♙f6!

1.♖h5? (2.♞e7≠) (B) 1...♙f5+ (b) 2.♞xf5≠ (A) ma 1...b5!

Nel GV e mostrato il tema pseudo-le Grand.

1.♖b2! (2.♖xd4≠) 1...♙e3 (a) 2.♞e7≠ (B) 1...♙f5+ (b) 2.♞xf5≠ (A)

Chiave prevedibile (LV). Non sarebbe male se la chiave minacciasse un matto che sfruttasse l'inchiodatura, come fanno i tentativi (MT). Giusto.

332. (≠3, V. Kozhakin)

1.♘ge4? ♙b6! 1.♘e6! tempo 1...b4 2.♖c7+ ♙a6 3.♘c5≠ 1...♙b6 2.♖c7+ ♙a6 3.♘c5≠ 1...♙b4 2.♖b2+ ♙a5 3.♖xb5≠

333. (≠3, G. Mirri)

1.♘f4! (2.d4+exd3 e.p. 3.♘xd3≠) 1...♞a3 2.♞d5+♙xd5 exd5 3.♘d7≠ 1...♞d1 2.♖xf5+ exf5 3.♞e7≠ 2...♘xf5 3.♘g4≠

Dall'amico Mirri c'è sempre da imparare! (LV).

334. (≠3, J. Pitkanen)

1.b7! tempo 1...♖xb7 2.a8♘ ♞a7 [2...♞b8 3.♘c7≠] 3.♘b6≠

[1...♞c8 2.a8♖ ♞b8 (2...♞xc5 3.♖g8≠) 3.♖a2≠] Carino e nulla più, con una piccola sotto-promozione per evitare lo stallo (MT). Gradevolmente sottile (LV).

335. (H≠2, A. Onkoud)

1.♙c3 ♘c1+ (non ♘d4?) 2.♙d4 ♘b3≠ 1.♙g5 ♘g3+ (non ♘f4+) 2.♙f4 ♘h5≠

b) 1.♙g3 ♘g1+ (non ♘f4+) 2.♙f4 ♘h3≠ 1.♙c5 ♘c3+ (non ♘d4+) 2.♙d4 ♘b5≠

Sembra la sagra dei pezzi inutili e lo svolgimento è meccanico, ripetitivo, senza il fascino dei problemi a eco. Neppure Travasoni avrebbe potuto fare di peggio (MT). Molto, troppo simmetrico; lascio al giudice l'arduo compito di giudicarlo.

336. (H≠2, T. Ilievski)

1.♘d7 ♖xc5+ 2.♙xc5 ♙a3≠ 1.e4 ♞xc4+ 2.♙xc4 ♞d4≠ Buono, nonostante la scarsa purezza di effetti (MT). La ♖b1 non è necessaria nella soluzione (PGS).

Vero, ma senza di essa il tema andrebbe a pallino, non essendoci più la schiodatura della ♞c2. Se fosse possibile (chi può dirlo?) schiodare la ♞ usando un pezzo che non controlli la casa d4, la ♖b1 diventerebbe necessaria per evitare demolizioni.

337. (H≠2, A. Popovski)

a) 1.dxc1♞+ (a) ♘f2+ (A) 2.♙c2 (b) ♞e2≠ (B)

b) 1.dxc1♙ (c) ♘f2 (A) 2.♙d2 (d) ♞e2≠ (B)

c) 1.dxe1♞ (e) ♘b2 (C) 2.♙e2 (f) ♞c2≠ (D)

d) 1.dxe1♙ (g) ♘b2 (C) 2.♙d2 (d) ♞c2≠ (D)

Peccato che l'autore non sia riuscito a creare la mossa (h) del ♙ nero. Solo la ripetizione di ♙d2 stona in questo bel lavoro.

338. (H≠2, I. Kalkavouras)

1.♘d6+ ♘fg5 2.♙e5 ♘f3≠ 1.♘c3+ ♘hg5 2.♙c5 ♘xe6≠ Altra sagra dei pezzi inutili, del tipo prendi-3-paghi-2. Peccato, l'idea sarebbe buona, non mi sembra irrealizzabile con mezzi più ortodossi (MT). Sono d'accordo con MT.

339. (H≠2, K. Drazkovsky)

a) 1.♖e4 ♖c3 2.♗dc5 ♗xd5≠ b) 1.♗f6 ♖g7 2.♗cd7 ♗xf5≠ Ottimo, anche se nel gemello manca lo sgombero di linea bianca alla seconda mossa nera (MT). Forse è meno facile di quel che sembra ottenere ciò che Travasoni propone.

340. (H≠2, V. Bene & C. Jonsson)

a) 1.♖g7 ♗d5 2.exd5 ♖f6≠ b) 1.♖f4 ♖xe5 2.♗xe5 ♖c5≠ c) 1.♖4xg5 ♖d3 2.exd3 ♖f3≠ Molto bene, i vari pezzi bianchi si presentano alla ribalta e si sacrificano per il bene della causa come kamikaze giapponesi. Ottima realizzazione (MT).

341. (H≠3, A. Toger)

1.♖c7 ♖xf6+ 2.♗d6 ♖g7 3.♖d7 ♖f8≠ 1.♗f8 ♗d5 2.♖g7 ♗xf6 3.♖f7 ♖d6≠

342. (H≠3, C. Jonsson)

1.d3 ♗e2 2.dxe2 ♖d7 3.♖f6 ♗c5≠ 1.♖f7 ♗c3 2.dxc3 ♗f5 3.c2 ♖d6≠ Quasi perfetto! (LV). Ottimo! Sacrifici a turno dei ♗♗ bianchi aprono la colonna d, mentre il ♗d4 va a operare decisive schiodature sulla seconda traversa. Matti modello, buona economia (MT).

343. (H≠3, C. Jonsson)

1.♖c3 ♗b6+ (♗f6?) 2.♖d4 ♗d5 3.♖c3 ♗f4≠ b) 1.♖c3 ♖xc6+ (♖c6?) 2.♗d5 ♖d7 3.♗c3 ♖b5≠ Due splendide e armoniose manovre bianche. La realizzazione tramite Zeroposition è perdonabile (MT). Questo è il problema che mi ha richiesto più tempo per essere risolto, bravo! (LV). Due autoblocchi neri nelle stesse case ma con pezzi diversi, scacco e autoinchiodatura, schiodatura e matto di batteria. Una omogeneità perfetta, un grazie all'autore per questo splendido lavoro.

344. (H≠5, M. Travasoni)

1.♖e3 ♗g1 2.♖e5+ ♗f1 3.♖e3 ♗e2 4.♗f5 ♗f3 5.♖g5 ♖h7≠ Lavoro insolito, giustamente ripreso e brillantemente corretto! (LV). Un Grimshaw in e3 ottenuto con una sola soluzione; originale.

345. (H=6, L. Vitale)

1.♗g4 h4 2.f3 h5 3.♗h4 h6 4.♗h3 h7 5.♗h2 h8♖ 6.♗h1 ♖e5=

346. (H≠6, L. Vitale)

1.♗e5 h4 2.♗e4 h5 3.♗f3 h6 4.♗g4 h7 5.♗g5 h8♗ 6.♗h6 ♗f7≠ Due lavori (345 e 346) simpatici e puliti. Nel secondo il percorso del ♗ nero traccia una grande V sulla scacchiera; non sarà l'iniziale del cognome dell'autore? ☺ (MT). Bello scherzo di Vitale, se lo ha fatto volontariamente. Chi poteva notarlo se non Travasoni?

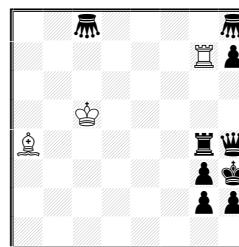
347. (S≠2, R. Heiskanen)

1.c8♖? tempo, ma 1...♖xd7+! 1.c8♖! tempo, 1...♖xd7+ 2.♖e6+ ♖xe6≠ 1...♖xh6 2.♗f6+ ♖xf6≠ 1...fxe2+ 2.♖f3+ ♖xf3≠ 1...♖xe2 2.♖e5+ ♖xe5≠ 1...♖xe2 2.♖d3+ ♖xd3≠ Mi sembra un po' fiacco (MT).

348. (S≠3, A. Cistjakov)

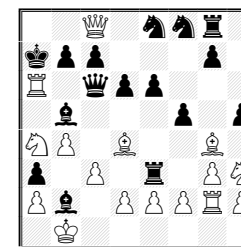
1.♗c6! [2.♖d4+ exd4+ 3.♖e6+ ♖xe6/d5≠] 1...♗xb3 2.♗xe5+ dxe5 3.♖c5+ ♗xc5≠ 1...♗xc6 2.♖xc6+ ♖xc6 (2...♖xc6 3.♖xc3+ ♗xc3≠) 3.♖xc3+ ♗xc3≠ 1...♖xc6 2.♖xa6+ ♖b5 3.♖d4+ exd4≠ 1...♖xc8 2.♗xa5+ ♖xa5 3.♖d4+ exd4≠ 1...♖xb6 2.♗xe5+ dxe5 3.♖xc3+ ♗xc3≠ 1...♖d8 2.♖c5+ dxc5 3.♗xe5+ ♖xe5≠

1st Hon. Mention
M. Travasoni
207. Best Problems



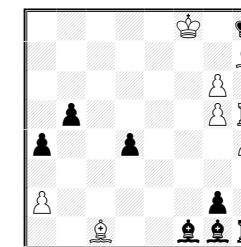
H≠2 2111 C+

2nd Hon. Mention
G. Wicklund
173. Best Problems



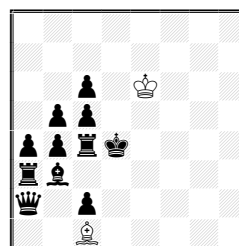
Proof game in 49 plies

3rd Hon. Mention
I. Kalkavouras
248. Best Problems



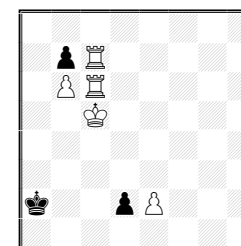
Serie S≠19 C+

1st Commendation
M. Travasoni
306. Best Problems



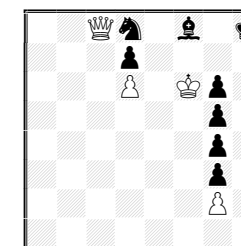
Serie H≠6 C+

2nd Commendation
T. Ilievski
297. Best Problems



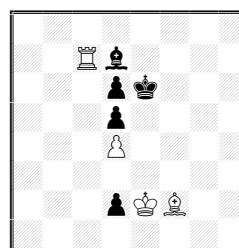
H=3* C+

3rd Commendation
M. Olausson
209. Best Problems



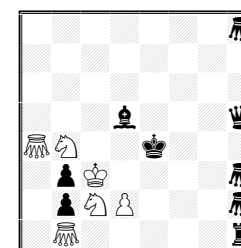
Bianco -1 & ≠3 - 2 sol.

4th Commendation
M. Travasoni
169. Best Problems



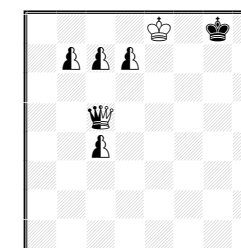
Serie H≠7 Reflex C+

1st Prize
J. M. Kapros
40. Sinfonie Scacchistiche



H≠2 2111 C+

2nd Prize
M. Caillaud
92. Sinfonie Scacchistiche



Serie S≠13

BP no. 275 A. Toger. Occasional sparkles in the black play of this triple solution, like tempo move, switchback, or underpromotion, but lacking any unity and having familiar endings. 1.b1♙ ♖xc7 2.♙a2 ♙b8 3.♙c4 ♙xa7≠ 1.♙e1 ♙d2 2.♙c4 ♙c1 3.♙c3 ♙e3≠ 1.♙c4 ♙d8 2.♙b4 ♙xe7 3.♙c5 ♙xf6≠.

Some problems with advanced anticipation were: BP no. **101** (T. Garai, Problem Observer 2-3 Pr. 1984 ♖e7 ♙f6 ♙g6 ♖f5 h5 – ♖f4 ♙g8 ♙h8 ♖e5 ♖g5 2 sol. 1.♖g4 ♙f8 1.g4 ♙h7), BP no. **103** (shown even in combination with additional strategic effects, but all capped by C. Feather, in Springaren 1995 who showed in 4 solutions) and no. **298** (Miloskeski-Mihajlovski, Com. Mat 1979 ♖c7 ♙g2 ♙h2 ♖b2 c5 e2 e4 e5 g6 – ♖h1 ♖b3 b4 b5 c6 e6 e7 g7 H≠5* 1...♙g1+ 2.♖:h2 and 1.♖:g2 ♖b6). Award will remain open for three months from publication for any comment.

Van Nuys, March 22, 2000

Toma Garai, Judge.

349. (S≠3, **I. Spiric**)

1.♖d4! [min. 2.♙f3+ ♙xf3≠] 1...♙xd4 2.♖c4! [min. 3.♙f4+ ♙f3≠] 2...♙d2 3.♙f1+ exf1≠ 1...♙b8 2.♙g2+ ♖xe3 3.♙xe2+ ♙xe2≠ Un Selfmate nel quale la chiave schioda la ♙ bianca... notevole, almeno la chiave.

350. (Serie H≠7, **T. Ilievski**)

1.a2, 2.a1♖, 3.♖xb3, 4.♖a5, 5.♙xa6, 6.♙b6, 7.♙xb2, ♙xa5≠ 1.axb2, 2.b1♖, 3.♖a3, 4.♖b5, 5.♙xc6, 6.♙e8, 7.♙h5, ♙xe4≠ Due belle promozioni a ♖ preludono alla cattura di pezzi bianchi e successivo sgombero della linea di matto. La soluzione balza all'occhio, rivelando la cristallina chiarezza del lavoro (MT). È il migliore! (LV).

351. (H≠2, **A. Popovski**)

1.♖b5 ♙d4 2.d6 ♖b4≠ b) 1.♖b6 ♖b4 2.♖a7 ♙xd4≠ c) 1.♖d5 ♖xd4 2.♖d6 ♖f5≠ d) 1.♖d5 ♖xd7 2.d1♙ ♙xd4≠

352. (H≠2 Andernach, **M. Travasoni**)

1.♙h7 e4 2.♙xe4 (W♙e4) ♙d5≠ 1.♙g3 e3 2.♙xe3 (W♙e3) ♙e7≠ [Non 1.♙g2 ~? 2.♙xe2 (W♙e2) ♙e7≠] Niente male questo lavoretto! (LV).

Commenti di M. Travasoni (MT), L. Vitale (LV) P. G. Soranzo (PGS) e del redattore.

Best Problems

Informal Tournament 1998/1999 Fairy Problems

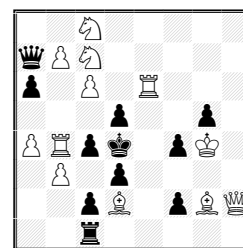
Award by Hans Gruber (D-Munich)

Participating problems: BP6 97, 99, 104; BP7 140-144; BP8 169-173; BP9 205-211; BP10 242-248; BP11 278-281; BP12 297, 299-307.

A total of 41 fairy problems had to be judged - a fine quantity. Many entertaining problems were amongst these which made the solving enjoyable. The overall quality was moderate, but I am confident that it will increase when the public recognizes what a good magazine Antonio Garofalo produces! Most important is the stability of publication; as consequence of such a lack of stability *Sinfonie Scacchistiche* stopped its appearance in 1995. Its informal tournament for fairies has not yet been judged, but because I had been the judge, Antonio Garofalo asked me to finish this judgment as well. At first we planned to include both tournaments' problems in the same award, but the facts of different announcements and different time periods convinced me to produce two awards.

278 was a correction of 93, *Sinfonie Scacchistiche* 1995. Five problems remained unsound (some of the cooks are not yet known): **141** Cook 1.♖d2 2.♖el 3.♙fl 4.♖d2 7.e2 9.♙dl 10.♙c6 ♙g3≠; **172** Cook 2.♙xc6 ♙d4 3.♙xb7+ ♖xb7 4.♖a3 ♙a4 5.♖xa4 ♙h8 6.♖a5 ♙a8≠; **211** Cook 1.al=♙ 2.bl=♙ 3.♙g6 4.d3 5.♙g7 6.♙h6 8.di=♖ 11.♖g5 ♖f6≠; **302** Cook 3.♖xc6 bxc6=♙ 4.♖d4 ♙b4≠, 2.♖d4+ ♖d6 3.♖xb5+ ♙xb5 4.d2 ♙c4≠; **305** Cook solution of part a) works in b) as well.

Correzioni - (Corrections)



← **Espen Backe**

1° Pr. *The Problemist* 1998

≠2

1.♖xd5? (2.♙xc4≠) [A] Ma 1...f3 [a]!

1.♙e3? (2.♖e6≠) [B] Ma 1...♖c5 [b]!

1. ♙e5? [2.♙xd5≠]

1...f3 [a] 2.♖e6 [B]≠ 1...♖c5 [b] 2.♙xc4 [A]≠

1...♖xe5 2.♙h8# Ma 1...♙c5!

1.♙d6! (2.♙xd5≠)

1...♖c5 [a] 2.♖e6≠ [B] 1...f3 [b] 2.♙xc4≠ [A]

"Reciprocal change combined with the Hannelius and Dombrovskis themes." (Giudice P. le Grand.) Problema già pubblicato su B.P.14, al quale purtroppo mancava un tentativo, la cui assenza non rendeva chiaro il commento del giudice.

CRITTOGRAFIE MNEMONICHE SCACCHISTICHE

I nomi anagrammati hanno preso piede; A. Smecca è autore di quello presentato qui di seguito. - Anagramma n. 10: ORA SI VA CON TRAM (5,9) Chi sarà il VIP?

Soluzione della crittografia n. 10 (**Best Problems** n. 14):

MAFIOSO UCCISO (2,8,7) = **Un problema risolto**

Sinfonie Scacchistiche & Best Problems

Combined H≠n Award Report

Award by Toma Garai, USA

The well-known Sinfonie Scacchistiche, after a short revival in 1995 closed down after just a few issues. It was a kind idea of the editor of the new Best Problems, Mr. Garofalo, to consider those originals together with that of 1998-99 of the present publication. As it happens with new publications, this multimover tourney yielded only limited quantity and quality. With so many Italian talents, past and present, it seems that this is just a start in the right direction.

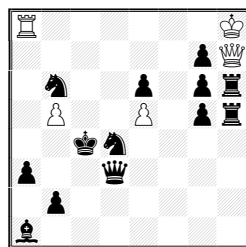
There were 25 originals, of which 17 in three and 8 in more-mover. BP no. 277 was eliminated for cooks. Anticipations of different degrees do not eliminate an original from the tourney, yet it diminishes their value from slightly to considerable. Special thanks for Z. Janevski for the help in clarifying some of these anticipation issues.

1st Pr. BP no. 135. A. Cistiakov & A. Garofalo. The most interesting in the lot. The over-pinned queen may give away the intention, yet, is an original and sharp idea, with homogenous play on both sides. a) 1.♔xb5 ♖g8 2.♔a6 ♖xg7 3.♖b5 ♖a7≠ b) 1.♔b3 ♕e4 2.♔a2 ♕xg6 3.♖b3 ♕b1≠

2nd Pr. SS no. 27. F. Simoni. A lot of play hardly expected in Merediths. Albino and occasional black battery. a) 1.♖b5+ ♔c3 2.♔d5 ♖e7+ 3.♔c5 d4≠ b) 1.♖c3+ ♔b4 2.♖xe5 ♖f6+ 3.♔d4 dxc3≠ c) 1.f3 ♖h6 2.♔f4 ♔d4 3.♖e3 dxe3≠ d) 1.♕b1 ♖e7 2.♖f3 ♖g6 3.♕e3 d3≠

1st Pr.

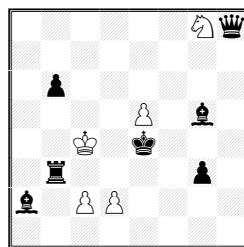
135. A. Cistiakov & A. Garofalo
Lettonia/Italia



H≠3 B) ♕a8 bianco

2nd Pr.

27. F. Simoni
Italia.



H≠3 B) ♖b6→e3→f4→f5

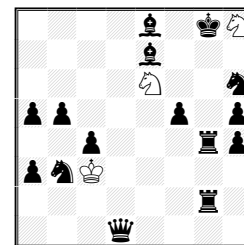
1st Hon. Men. BP no. 133 M. N. Nahnybida. The main attraction here is a paradox: white needs to interfere a black line although black gives up that line in the process. wK tempos and switchbacks which complete the narrative are familiar

elements. One could wish for more homogenous keys and less dramatic twinning. a) 1.♖d2 ♖f4 2.♔f8 ♔d4 3.♖g8 ♖e6≠ b) 1.a4 ♖c5 2.♔g5 ♔b4 3.♕f6 ♖e6≠

2nd Hon. Men. BP no. 237 M. Travasoni. The anticipated unpin keys has antidual effects leading to simple yet homogenous play. Only one piece is cookstoper in this 9 piece economical setting. 1.♖e5 ♖bd3 2.♖f5 ♖e1 3.♖g3 ♖f3 ≠ 1.♖c3 ♖bd1 2.♖e6 ♖e3 3.♖g5 ♖f5≠

1st Hon. Men.

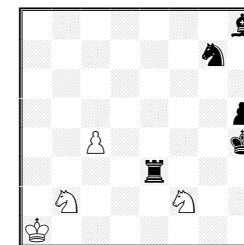
133. M. N. Nahnybida
Ucraina



H≠3 B) ♔g8-f6

2nd Hon. Men.

237. M. Travasoni
Italia

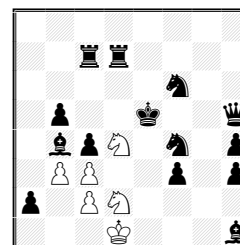


H≠3 2111

Commend. ex-aequo (without order)

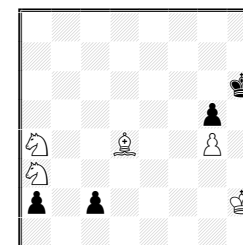
SS no. 74 L. Apro. The interplay of the halfpinned wSs is complemented by the bSs unpins. Yet the echo positions lead to too much symmetry, in other words to mechanical play. a) 1.♖d6d5 ♖xc4+ 2.♔e4 ♖xf3 3.♖f5 ♖fd2≠ b) 1.♖4d5 ♖c6+ 2.♔e6 ♖xf3 3.♖f7 ♖fd4≠

Commend.
74. L. Apro
Ungheria



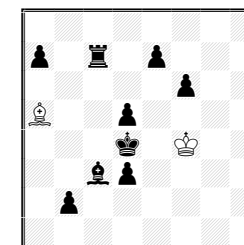
H≠3 B) ♖c3→c5

Commend.
77. M. Caillaud
Francia



H≠4½ 0111...

Commend.
275. A. Toger
Israele



H≠3 3111

SS no. 77 M. Caillaud. An amusing single liner. 1...♖b1 2.cxb1=♕ ♖c3 3.♕h7 ♖b1 4.axb1=♕ ♕c5 5.♕bg6 ♕f8≠